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ABSTRACT

Following a discussion of the development and use of accreditation standards for theatre programs in colleges and universities, this document lists minimum criteria for the degrees of Bachelor of Arts in theatre, Bachelor of Arts in theatre education, Bachelor of Fine Arts in theatre, Master of Arts in theatre, Master of Fine Arts in theatre, and Doctor of Philosophy in theatre. For each degree, criteria are divided according to such categories as criteria for admission to the degree program, competencies that students should demonstrate upon completion of the program, course requirements, and standards for faculty, facilities, and budget. (GW)

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Minimum Standards for the Accreditation of Theatre Degree Programs in Colleges and Universities

(A Document of the American Theatre Association)

FOREWORD

The "Minimum Standards" document is one of the most important developments to have come out of ATA in recent years. In process for nearly five years, these standards represent one of the most difficult achievements a professional association can attempt: definition of meaningful criteria for self-regulation.

A good measure of the maturity of an organization is its ability to assess and accept what it does and what it should stand for. A second measure is how well it can apply those standards to its own membership. That is not an easy task, but it is a vital one, and the Commission on Standards and the National Association of Schools of Theatre have begun to shape recommendations. I urge everyone concerned with post-secondary education to give COSA and NAST your active attention and support. They will need both if we are to do the job well.

Dale Huffington, President
American Theatre Association

PREFACE

The following minimum standards for the accreditation of theatre degree programs in American colleges and universities are intended as a measure of the overall effectiveness of instructional programs leading to a degree in theatre. They deal with the degrees most commonly awarded in theatre: the BA, the BFA, the MA, the MFA and the PhD, in the subject-matter areas of history, theory, criticism, acting, directing, design, production and the basics of theatre education. They do not include degree programs in the specialized areas of playwriting, theatre management, children's theatre, creative drama, drama therapy, nor the vocational training of technical theatre personnel.

DEVELOPMENT

The question of standards has been before the Association in many guises for several years. A couple of decades ago, the Association issued a brief sheet of guidelines for theatre programs in colleges. In more recent years, NAST has been dealing with the question of minimum standards in degree programs. More recently still, each of the constituent associations has been dealing with the problem in Standards Committees or other configurations. The area of standards is fraught with pitfalls: everyone calls for standards in the most general of terms—"good theatre," "excellent programs," "qualified staff." But what is detailed in "good," "excellent" and "qualified" has wide divergencies of opinion and conviction.

The Wingspread Conference in October 1975 served as a catalyst for myriad concerns about standards; the establishment of the Commissions in the restructuring effected in 1976 provided a modus for accomplishment. There are several reasons why the document herewith is the first to emerge from the Commission on Standards and Accreditation (COSA):

1) Historically, the concerns it addresses have been longest before the Association, and there has been, therefore, a larger body of materials, examples, plans, studies, consultations, etc. available for detailed consideration and codification than there has been in other areas.

2) The area covered here embraces the concerns of the largest group of the total Association membership, and

3) The Standards Committee of UCTA

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was already far along in its deliberations when COSA was formed. Indeed, three of its members were appointed to the Commission.

A basic document dealing with the degree programs herein was presented to the UCTA Board of Directors, revised and approved; presented to the ATA Commission on Standards and Accreditation, revised and approved; then presented to the ATA Board of Directors, and approved as Association policy. Similar processes are envisioned for subsequent documents to be promulgated by COSA: widespread consensus and consultation, approval by concerned constituent divisions, final codification by COSA, and approval by the ATA Board of Directors. COSA welcomes concerns and pertinent materials to aid in addressing those concerns from the entire membership of ATA.

USE

The standards herein are expressed as competencies rather than as courses and/or credits. They are thus expressed because (1) course and credit structures vary widely from school to school, and—more importantly, (2) this configuration spells out for faculties and administrations the levels of information, the qualities of mind, the behavioral patterns to be developed through instructional programs in theatre. Comparison of any given program with these criteria will enable faculty to assess not only the content but the quality of instruction as well as the experience and knowledge of those teaching in the program. Thus individual programs can engage in a selfstudy which will clarify goals and the means of achieving them, and will reveal particular strengths and possible weaknesses. Hopefully, these standards will make us all more objective, honest and credible. Finally, these criteria will become the basis for an agreement to be drawn up between ATA and NAST (as an autonomous evaluation agency for ATA), which agreement will deal with the structure and process of evaluation and accreditation of degree-granting theatre programs in colleges and universities.

ATA COMMISSION ON STANDARDS AND ACCREDITATION:

Frank A. Geltner, Jr., Patti P. Gillespie, Brian Hansen (ex officio), James D. Kriley, Calvin Lee Pritner, Vera Mowry Roberts (chair), Horace W. Robinson.

UNDERGRADUATE DEGREES IN THEATRE

I. MINIMUM CRITERIA FOR THE BACHELOR OF ARTS DEGREE IN THEATRE

Assuming that the Bachelor of Arts degree usually involves four years of study (approximately 120-130 semester hours credit), we recommend that at least one-fourth to one-third of the total undergraduate credits be devoted to studies in theatre.

A. Admission Criteria to Bachelor of Arts Degree Program in Theatre

1. Academic Subjects
   Graduation from an accredited high school or the equivalent is required for admission to degree curricula.
2. Admission to Advanced Standing
   Students who are able to pass examinations in theatre demonstrating competence beyond that required for entrance may be exempted from one or more college level courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.
3. Admission by Transfer of Credits
   Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution.

B. Basic Competencies in General Studies

1. The ability to think, speak, and write clearly and effectively. Students who earn their Bachelor of Arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and development of modern society.
3. An awareness of other cultures and other times.
4. Some understanding of, and experience in thinking about, moral and ethical problems.
5. The development of value judgments and the ability to perceive and expose fallacious reasoning.
6. The capacity to explain and defend one's views effectively and rationally.
7. Some understanding of and experience in art forms other than theatre.

C. Minimum Theatre Competencies

All theatre artists, scholars, and teachers share common professional needs. Every artist must

to some extent be a performer, an audience member, a historian, a theorist, and a teacher. For this reason, certain subject matter areas and learning processes are common to all baccalaureate degrees in theatre. The precise format and details of the curricula utilized to achieve this breadth of skills and understandings are best determined by the individual institution in ways that are commensurate with its unique goals and resources. The competencies described below are presented in the context of minimal levels of accomplishment or artistry. We assume that the student need not excel in these areas, but that he/she will demonstrate basic knowledge or competency in each of the areas.

1. Theatre History, Literature, Theory, and Criticism
   a. The student must demonstrate that he/she has read and understood representative plays from the major periods of theatre history.
   b. The student must demonstrate knowledge of the physical theatres, the patterns of production organization, and the production techniques of major periods of theatre history.
   c. The student must know the conventional standards by which dramatic art has been judged and should have used them in conjunction with participation in a program of both traditional and nontraditional modes of theatrical production.
   d. The student must demonstrate a cultural awareness of more depth than that of the superficial observer and be able to explain and defend views about culture and the performing arts in their professional and educational components.
2. Performance/Design/Technical
   a. The student must demonstrate the ability to perform and understand the basic tasks of the actor. Though not necessarily possessing the level of talent required for a professional career, the Bachelor of Arts student should demonstrate an understanding of the actor's process to include the practice of character analysis; memorization of text; application of a character makeup; participation in ensemble; sufficient volume of sound and clarity of speech to communicate to an audience and use of the body in an expressive and communicative way.
   b. The student must demonstrate a basic understanding of the fundamental skills required of the director; script analysis; communication of directorial intent/concept; audition procedures; rehearsal procedures; communication with collaborative artists.
   c. The student must demonstrate an understanding of the process involved in the designing of stage costumes, lighting design, and stage setting.
   d. The student must demonstrate the ability to handle basic technical theatre operations such as: operating a sewing machine; hanging and focusing a stage lighting instrument; operating basic power tools of a scene shop.
3. Play Attendance
   The student must have opportunities to attend a variety of theatre productions, including the work of groups with skills that serve as models of excellence for the college students to emulate.

D. Faculty
   Bachelor of Arts degree programs offering a major in theatre must have a minimum of three (full time equivalent) theatre-trained faculty positions. Among them there must be adequate training and experience in both the production and academic areas of theatre that can provide the student basic theatre knowledge and skills in theatre production, theatre history, criticism, and theory.

E. Facilities and Budget
   1. Accredited Bachelor of Arts theatre programs must have classroom facilities appropriate to the teaching of specialized courses (e.g., scene design classrooms must have drafting space for each student in the class).
   2. Accredited Bachelor of Arts theatre programs must have at least one theatre that is available for the production of plays as a laboratory for the study of theatre.
   3. Accredited Bachelor of Arts theatre programs must have a budget adequate for the production of plays for the study of theatre.

II. MINIMUM CRITERIA FOR THE BACHELOR'S DEGREE IN THEATRE EDUCATION

In addition to the general studies and theatre competencies listed for the Bachelor of Arts degree, students planning a career as theatre educators (K-12) should have the competencies listed below. The theatre teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply his/her theatre competencies in teaching situations and further to integrate theatre instruction into the total process of education.

Essential competencies are as follow:

1. An understanding of human growth and development and the identification and understanding of the principles of learning as they relate to theatre.
2. An understanding of philosophical and social foundations underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs.
3. An ability to assess aptitudes, experiential backgrounds, and interests of individuals and groups of students and to devise learning experiences to meet assessed needs.
4. A knowledge of current methods and materials available in all areas and on all levels of theatre education.

5. An understanding of evaluative techniques and the ability to apply them to assessing both the theatrical progress of students and the objectives and procedures of curriculum.
6. An awareness of the development process involved in becoming a successful teacher and further awareness of the need for continuing study and self-evaluation.

III. MINIMUM CRITERIA FOR THE BACHELOR OF FINE ARTS DEGREE IN THEATRE

The Bachelor of Fine Arts degree is specifically for those students who enter college with a firm idea of their professional goals and for those who discover their goals soon after entering undergraduate study. Assuming that the Bachelor of Fine Arts degree usually involves four years of study (approximately 120-130 semester hours credit), we recommend that at least one-half of the total undergraduate credits be devoted to studies in theatre.

A. Admission Criteria to Bachelor of Fine Arts Degree Program in Theatre

In addition to the minimum requirements set forth above for all Bachelor of Arts degrees in theatre, the Bachelor of Fine Arts degree shall involve the intensive study of one or more of the basic arts of theatre (acting/design/theatre technologies). This is a professionally-oriented degree program and admission to the program should be limited to those students who demonstrate excellence or the potential for excellence. Admission to the degree program must involve an audition or other appropriate presentation of artistic skill or potential. It must also involve periodic review for retention in the program. It is assumed that the Bachelor of Fine Arts degree graduate will have achieved a level of competency in a basic theatre skill area.

B. Basic Competencies in General Studies

The basic liberal arts foundation for a Bachelor of Fine Arts degree in theatre should be the same as that indicated above in the General Studies Competencies section for the Bachelor of Arts degree.

C. Minimum Competencies for Acting/Design/Theatre Technologies

The training of professional directors is a sufficiently complex and comprehensive process that it is an inappropriate specialization for undergraduates. Undergraduate preparation for advanced work in directing may be approached through the Bachelor of Arts program, the Bachelor of Fine Arts in Acting, or the Bachelor of Fine Arts in Design/Technology. (Minimum competencies for directing are presented under the Master of Fine Arts degree description.)

1. Bachelor of Fine Arts Degree Acting Competencies
   a. Demonstrated ability to act, i.e., to project's one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text.
   b. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
   c. Demonstrated ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
   d. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
   e. Clear and articulate speech with absence of regionalism; together with demonstrated ability to use the IPA to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.
   f. Flexible, strong and controlled voice with trained breath support; appropriate vocal range and freedom from vocal tension in rehearsal and performance (and postural tensions); demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in different size theatre spaces.
   g. Flexible, relaxed and controlled body trained in basic stage movement discipline including mime and dance; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spacial relationships.
   h. Thorough command of make-up materials and of the ability to apply one's own make-up for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.
   i. Understanding of the specific demands of acting in plays of each major period and genre of dramatic literature.
   j. Demonstrated comprehension of the basic business procedures of the actor's profession.
2. Bachelor of Fine Arts Degree Design/Theatre Technologies Competencies

The Bachelor of Fine Arts designer should leave after his/her four years with an adequate portfolio to submit for consideration for professional employment or for admission to a Master of Fine Arts program.

   a. A knowledge of the history of decor (furniture, decorative arts, and architecture, including theatre architecture) as it may be used in theatre.
   b. A knowledge of the history of costumes and textiles including theatrical costumes as it may be used in theatre.
   c. Freehand drawing.
   d. Technical drawing: projection drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical

drawing for the theatre (floor plans, technical elevations, painters elevations, perspective drawing for scene plates).

e. Study of color and control of these properties for aesthetic use.

f. Studies in the principles of two-dimensional and three-dimensional design aesthetics (i.e., practical problems using all color mediums and including particular exposure to repeat patterns, abstracts, and sculpting, in clay, plaster, styrofoam, metal welding, and sculpting for casting in plaster, resins, and metal).

g. Work in many rendering mediums including watercolor, inks, pastels, acrylics, opaque paints, charcoal, etc.

h. On completion of his/her degree, each student should have developed a professional resume and a portfolio of his/her design work in all areas.

i. In addition to the basic competencies listed above, each student will develop selected competencies required for the specific Design/Technological emphasis or program that he/she pursues, i.e., Costume Design, Scenic Design, Lighting Design, Technical Direction.

Note: It is understood that students graduating with a Bachelor of Fine Arts in Design will have had an opportunity to design at least one fully-realized production in the area of their specialty.

D. Faculty

Since the Bachelor of Fine Arts degree is a professional degree, faculty must include persons with experience in the professional theatre. In addition to the faculty specified for the Bachelor of Arts degree program, the Bachelor of Fine Arts program must include:

1. In the design/technical area, at least two (full time equivalent) professionally qualified persons teaching in the areas of specialization represented by the degree.
2. In the acting area, there must be at least three (full time equivalent) persons representing competencies in the areas of voice/speech, stage movement, and acting.

There is no responsibility for a program to offer specialization in each basic theatre skill. However, for each one offered, the above staffing requirements must apply.

E. Facilities and Budget

The Bachelor of Fine Arts should be offered only by institutions that can support a regular program of theatre production of a high caliber and one that involves Bachelor of Fine Arts students regularly in their area of specialization.

1. The program must have classroom facilities appropriate to the teaching of specialized courses (e.g., scene design classrooms must have drafting spaces for each student in the class).
2. The program must have at least one theatre that is available for the production of plays as a laboratory for the study of theatre.
3. The program must have a budget adequate for the production of plays as a laboratory for the study of theatre.
4. The program must have support facilities appropriate to the size, scope and specializations represented by the program.
5. The program must have a well-stocked and accessible library collection with sufficient financial support to keep it current.

GRADUATE DEGREES IN THEATRE

Graduate study in theatre involves a diversity of patterns and degree emphases including the Master of Arts, the Master of Fine Arts, and the Doctor of Philosophy degrees. We assume that all of these programs should be built upon a broadly based undergraduate program; and we assume that graduate study involves greater depth of concentration in the field of theatre.

I. MINIMUM CRITERIA FOR THE MASTER OF ARTS DEGREE IN THEATRE

The Master of Arts degree emphasizes in-depth study of theatre history, criticism, theory, research, and methodology. The Master of Arts is clearly an academically oriented degree. Although the Master of Arts degree is presently the most common terminal graduate degree for secondary teachers and for teachers of general subjects in community colleges, it should be noted that teachers on the secondary and community college level who work in an active production program should have additional training on the graduate level or professional experience that will enable them to have an in-depth and demonstrated ability in the performance and design skills of theatre. It is also a degree program that serves as a foundation for entry into a Doctorate of Philosophy program. A student shall be admitted without assignment of undergraduate deficiency courses only if he/she presents an undergraduate program approximately equivalent to the minimum criteria for the Bachelor of Arts degree described above.

B. Course Requirements

1. At least two-thirds of the course work for the Master of Arts degree must be in theatre and theatre related courses. The remainder must be carefully selected to enhance the individual's specific course of study.
2. The degree must stress courses that demand

research and written discourse although it may also include room for some performance courses on an advanced level.

C. Minimum Theatre Competencies

In addition to the competencies required for the Bachelor of Arts degree, the Master of Arts minimum competencies shall include:

1. Knowledge of research techniques appropriate to the study of theatre.
2. An in-depth awareness of the literature of the discipline.
3. An ability to communicate complex concepts regarding theatre both in written and oral forms.

D. Faculty

It must be understood that offering graduate programs inherently demands substantial faculty time and effort and a major factor in accrediting graduate programs will be an assessment of the faculty time and resources allocated to that program. The criteria for graduate faculty described below are assumed to be in addition to the minimum faculty described in the Bachelor of Arts program. This implies that the minimum number of full time theatre faculty required to offer the Master of Arts degree is four. Of the four full time faculty members, one or more must be regularly involved in scholarly research and publication. Normally there should be at least one graduate faculty member for each ten full time Master's degree students. If in addition a faculty member assumes chairing of doctoral dissertations, there should be an appropriate reduction in his/her work with Master's students.

E. Facilities

Of prime importance to graduate programs is a well stocked and accessible library collection with sufficient financial support to keep it current. A full complement of production facilities is also necessary.

II. MINIMUM CRITERIA FOR THE MASTER OF FINE ARTS DEGREE IN THEATRE

The Master of Fine Arts degree is the appropriate terminal degree for persons specializing in the design and performance areas. In addition to the intensive mastery of skills in the student's area of specialization, the program should include courses in the history and theory of theatre. Furthermore, it is generally agreed that the Fine Arts degrees are the programs which should train the professional artists and technicians at all levels of theatre including those who teach in college and university theatre programs. The degree should provide an opportunity to refine practical skills and to analyze and thoroughly understand the student's specialty area. The candidate should leave the program ready to undertake full professional responsibilities.

A. Admission Criteria to Master of Fine Arts Degree Program in Theatre

1. The applicant should present a demonstrable theatre skill in either performance or design that clearly indicates an ability for excellence in the specified areas of concentration.
2. The applicant should also present, depending upon the specified area of concentration, either a finished audition or complete portfolio.
3. Ordinarily the applicant will likewise be expected to present the minimum requirements or competencies listed above for either the Bachelor of Arts or the Bachelor of Fine Arts Degrees.
4. Retention in a Master of Fine Arts degree program should be based on a systematic review process that can reinforce or discourage or prevent the candidate's continuance in the Master of Fine Arts degree program.

B. Course Requirements

The Master of Fine Arts degree will involve three years of full time graduate study. Professional theatre experience or one year of professional internship may substitute for one year of graduate studies. It is also assumed that the curricula will involve the student in regular and intensive experiences in his/her theatre area of specialization.

C. Minimum Theatre Competencies

1. General Theatre Competencies For All Areas of Specialization

The faculty that awards the Master of Fine Arts degree certifies that the graduate has developed skills in his/her performance/design specialty that are of a fully professional quality, and certifies that the graduate is sufficiently knowledgeable in the performance/design specialty that he/she is qualified to perform in the profession or to teach advanced courses in the area of specialization.

Furthermore, although this terminal degree assumes a concentration on the "practical" tasks associated with design and performance, it is also important for the Master of Fine Arts graduate to be a person who is thoroughly grounded in literature of the discipline of theatre and that he/she demonstrate the ability to communicate (orally and /or in writing) about the complexities of the art. The Master of Fine Arts program builds upon the work of a Bachelor's degree program, and the specific competencies for students in Acting and Design/Theatre Technologies are the same. The Master of Fine Arts student is expected to demonstrate all of the competencies required of the Bachelor of Fine Arts, but with greater depth and breadth. For example, the Master of Fine Arts actor and designer will be expected to demonstrate greater competency in the area of periods and styles of theatre. In addition, the Master of Fine Arts program will assume that, because it builds on the Bachelor's degree experience, admission to the program can be more rigorously administered. Perhaps most significantly, the

Master of Fine Arts is also a three year degree program that demands of the student full time attention to theatre studies that the Bachelor's program does not allow.

2. Master of Fine Arts Degree Directing
   a. Demonstrated ability to imagine, articulate and implement an overall conceptual approach to varied plays and to develop and guide a fully mounted project from statement of concept through to public performance.
   b. Broad knowledge of dramatic literature and theatre history of varied periods and demonstrated ability to research appropriate materials and to draw upon the cultural context in which the plays were generated.
   c. Demonstrated ability to work with actors in their process of creation and performance and to coach them in their work with plays of varied styles, periods and genres.
   d. Demonstrated understanding of the basic principles of color, mass, line, and space in the theatre, and demonstrated competence in effectively utilizing these principles in the staging of a play.
   e. Demonstrated understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other theatre artists and to make critical judgments in all areas of theatre.
   f. Demonstrated ability to communicate with and work effectively with such contributing theatre personnel as scene and costume designers, publicity personnel, administrators and technicians.
3. Master of Fine Arts Degree Acting (See BFA Acting C.1.)
4. Master of Fine Arts Degree Design/Theatre Technologies (See BFA Design/Theatre Technologies C.2.)

D. Faculty

Since the Master of Fine Arts degree is a professional degree, faculty must include persons with experience in the professional theatre. In addition to the faculty specified for the Master of Arts degree program, the Master of Fine Arts program must include:

1. In the directing area, there must be at least two (full time equivalent) persons who hold appropriate terminal degrees or the professional equivalent in their teaching area. At least one of these faculty members should be a person who has demonstrated excellence in his/her own creative work in the profession.
2. In the acting area, there must be at least three (full time equivalent) persons representing competencies in the areas of voice/speech, stage movement, and acting.
3. In the design/technical area, there must be at least two (full time equivalent) professionally qualified persons teaching in the areas of specialization represented by the degree. There is no responsibility for a program to offer specialization in each basic theatre skill. However, for each one offered, the above staffing requirements must apply.

E. Facilities and Budget

1. The program must have classroom facilities appropriate to the teaching of specialized courses (e.g., scene design classrooms must have drafting spaces for each student in the class).
2. The program must have at least one theatre that is available for the production of plays as a laboratory for the study of theatre.
3. The program must have a budget adequate for the production of plays as a laboratory for the study of theatre.
4. The program must have support facilities appropriate to the size, scope and specializations represented by the program.
5. The program must have a well stocked and accessible library collection with sufficient financial support to keep it current.

III. MINIMUM CRITERIA FOR THE DOCTORATE OF PHILOSOPHY DEGREE IN THEATRE

The Doctor of Philosophy is appropriate as a terminal degree for those persons planning careers in research and/or teaching in the historical, theoretical, critical, and pedagogical areas of theatre. Although the emphasis is scholarly, it is appropriate for degree candidates to be concerned with the application of research and learning to theatrical production as well as to teaching and writing. The Doctor of Philosophy is clearly an academically oriented degree that is focused on the candidate's ability to do significant research and writing in his specialty area of theatre interest. It is also the most commonly accepted terminal degree for teachers and professors of theatre in the various universities throughout the United States. It should be noted, however, that educators who hold the Doctor of Philosophy degree and who work largely in the practical and production aspects of theatre, should have additional training or experience that would enable them to have an in-depth and demonstrable ability in the performance and/or design skills of theatre.

A. Admission Criteria to Doctorate of Philosophy Degree Program in Theatre

1. An applicant shall be admitted without assignment of undergraduate deficiency courses only if he/she presents an undergraduate program approximately equivalent to the minimum criteria for the Bachelor of Arts degree described above.
2. Admission to be doctoral program should be based on potential to make significant contributions to the field through research, writing, teaching and production, especially in the areas of dramatic literature, theatre history, theory, and criticism. (Judgment of potential should be made on the basis of some combination of the following: college transcripts, GRE scores, letters of

recommendation, samples of writing or of other work, record of previous experience, statements of goals, personal interviews, and other appropriate evidence.)

B. Course Requirements

The Doctor of Philosophy degree requires a minimum of three years of full time graduate study. The Master of Arts degree may comprise part of this study, but is not prerequisite to it.

C. Minimum Competencies for the Doctor of Philosophy Degree

1. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
2. A knowledge of bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.
3. A knowledge of representative plays and playwrights of each major epoch and/or movement.
4. A knowledge of the history of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
5. An understanding of the function the theatre performs in today's culture and of the functions it has performed in the major periods of theatre history.
6. A knowledge of the major theories that inform today's theatre.
7. A knowledge of the major theories that informed the theatre throughout its history.
8. Considerable depth of knowledge in some aspect of theatre studies, such as, an historical period, theatre criticism, or theatrical theory.
9. Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community.
10. A reading knowledge of one or more foreign languages.

D. Examinations

The student should be expected to pass one or more comprehensive examinations to determine his/her scholarly competencies prior to writing his/her dissertation. One examination (written or oral) may be used to insure that the student has satisfactory acquaintance with the basic literature of his/her field. It should test that knowledge expected of all doctoral students, regardless of each student's individual interests. (Such an exam need not be given, but if it is not, some other means should be used to insure that the student has acquired the necessary basic knowledge of subject matter and scholarly works.) Another examination, often called the qualifying examination, is standard in most programs. It covers (as a minimum) the student's areas of specialization and typically it spreads into areas of more general knowledge. The major part of this exam should be written but a portion may be oral. It should be extensive (requiring several hours) and require a high level of knowledge and perceptivity. In addition to these exams, other evidence that students have mastered specific skills may be required. This additional evidence may include examples of the student's research and writing, or demonstrations of how the student has used research and study in theatrical production. Upon completing his/her doctoral dissertation, the student should also undergo an oral examination based on that document.

E. Dissertation

Prior to undertaking the dissertation, the student should be required to pass one or more comprehensive examinations that test his/her mastery of the Doctor of Philosophy competencies. The examinations should demand both a high level of information and the ability to utilize that information effectively in answering questions that are challenging, require the synthesis of data, and the organization of material in well-organized literate discourse. The student should demonstrate his/her ability to do research of a high order and his/her skill in communicating the results to others through a dissertation on a significant topic not previously treated adequately by someone else.

F. Faculty

It must be understood that offering a doctoral program inherently demands substantial faculty time and effort and a major factor in accrediting doctoral programs will be an assessment of the faculty time and resources allocated to that program. The doctorate should be offered only by those institutions with a faculty that has demonstrated mastery of the field through research, publication, or other appropriate means. In addition to the four faculty members required to offer the Master of Arts degree, a doctoral program may be offered only if the faculty includes at least two persons who have made substantial contributions to scholarship and research in their field. The program may be offered only by a faculty of at least six full time theatre persons, four of whom are graduate faculty members. Normally, there should be at least one person on the faculty who is qualified to direct doctoral dissertations for every five students who are actually pursuing the dissertation. If in addition the faculty member assumes chairing of a Master's thesis committee, there should be an appropriate reduction in his/her work with doctoral students.

G. Physical Facilities

The doctorate should be offered only by those institutions with libraries and research facilities of sufficient range and depth to permit and encourage research and study of the type appropriate to the doctorate.

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